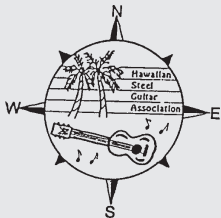


# HSGA QUARTERLY

Published four times a year in Honolulu, Hawai'i  
by the Hawaiian Steel Guitar Association

Volume 17, Issue 66

Spring 2002



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A nice shot from last year's Ho'olaule'a at the Ala Wai Golf Course Clubhouse. (Left to right) Roy Durand, Vivian Edwards, and Bernie Endaya.

## A Special Ho'olaule'a 'Mahalo Nui'

By Isaac Akuna

Aloha Friends. Given the printing deadlines and delivery schedules of modern publications, it is expected that by the time you have received this issue of your *Quarterly*, the 21st performance of the Steel Guitar Ho'olaule'a will already be a part of steel guitar history.

For those who may not know: the concept of an all-steel guitar concert sprang forth in 1982 from the very fertile mind of one **Jerry Byrd**. He felt then, as now, that the Hawaiian Steel Guitar and its players deserved at least one day out of the year when they could be showcased in concert format. He took it upon himself at

that time to produce the very first Steel Guitar Ho'olaule'a at the McCoy Pavilion in Honolulu.

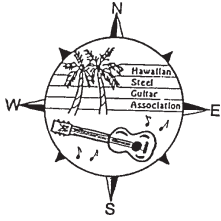
Over the years this concert has been an annual tradition, serving to feature fine players from around the world and the only modern stringed instrument of Hawaiian origin. **Alan Akaka** continued the tradition by producing the Ho'olaule'a from the mid 1990s. **Wayne Shishido** and **Isaac Akuna** took over the helm of the concert in 2001 maintaining the same purpose and format established by Jerry during those early years.

Many of you know that Jerry moved to the Hawaiian Islands in 1972 after a very long and successful

*Continued on Page 2*

## HSGA QUARTERLY

Volume 17, Issue 66



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John Ely <johnely@panworld.net>

### STATEMENT OF PURPOSE

The Hawaiian Steel Guitar Association is a private foundation whose primary purpose is to develop a global network of players and lovers of traditional Hawaiian music and to encourage the study, teaching, performance, and manufacture of the Steel Guitar. Its primary financial goal is to provide scholarship assistance through donations and bequests to steel guitar students who demonstrate the ability and intent to become accomplished performers.

### MEMBERSHIP

Membership is open to all steel guitar players and non-players around the world who support the promotion and perpetuation of the Hawaiian steel guitar. Annual dues are US\$26. The membership year begins July 1. Members receive the *HSGA Quarterly* and other group benefits. The *Quarterly* is mailed four times a year by U.S. Bulk Permit to the USA and by "Printed Matter" Surface to foreign addresses. Add the following amount to the annual dues for faster delivery: \$2 for domestic First Class or \$6 for Air Mail outside of North America. Members can obtain an Associate Membership for a spouse or family member at a cost of \$10, added to the annual dues; the specified person is entitled to discounts at certain HSGA functions (convention registration fees, for example).

### SUBMIT LETTERS & EDITORIALS TO:

*HSGA Quarterly*, 45-600 Kamehameha Hwy, Kaneohe, HI 96744 USA. Tel: (808) 235-4742, Fax: (808) 235-9591, Email: <hsga@lava.net>, Website: "http://www.hsga.org"

*HO'OLAULE'A Continued from Page 1*

career in the worlds of country and pop music. He moved to Hawai'i so that he could simply be allowed to play the music (Hawaiian) and the instrument (Hawaiian Steel Guitar) that he wanted to play. Almost immediately he was booked solid – gigging, recording, traveling, and arranging with all the great Hawaiian musicians of the day. He was in, as he says, "Hog Heaven."

He noted, however, that the situation was not right in Paradise – a bit of cultural irony, if you will. Here in the birthplace of the steel guitar, the Hawaiian steel player was somewhat of a rarity in the early '70s. At the very least, Jerry noted a lack of "new blood" – players who would be able to take up the banner when their older counterparts decided to throw in the towel. Not willing to stand by and watch that happen, Jerry began to take on the task of bringing young Hawaiian musicians under his wing in order to instruct them in the art, the science, and the subtleties of the

Hawaiian Steel Guitar.

Don't think for even one moment that it could have been easy. Hawaiians are a wonderfully proud, creative, and stubborn people. It must have been an uphill battle to work against some of the traditional Hawaiian teaching methods.

Fast-forward thirty years. Over the last three decades Jerry has amassed an extremely impressive list of students who are now themselves making names for themselves in the world of music, and breathing new life into this very Hawaiian cultural art form. Let's not forget, Jerry Byrd has given back to The Hawaiian what The Hawaiian historically gave to the world. And while the world will always know him as "The Master," to us folks in Hawai'i and to Hawaiian musicians everywhere he is quite simply our very own *Kumu Kīkā Kila*.

It is for this reason that the Hawaiian Steel Guitar Association honors Jerry by making him this year's recipient of the Ho'olaule'a **Mahalo Nui Award**. ■

*Guest artist Bobby Ingano with Bernie Endaya's niece Jeanie at Joliet 2001. Jeanie, originally from Thailand, was in "Seventh Heaven" at her first steel event, says Bobby.*



## MEMBERS' CORNER

**Don Lundstrom, Beach Park, IL**

"To all my HSGA friends and fans of Hawaiian steel guitar, a reply to Jerry Byrd's comments in the Winter 2001-2002 issue of the *Quarterly*. The "Jamaican" beat is also here on the mainland and gaining popularity. So be it. In my home, Hawaiian steel guitar music will always be a main staple of my life. Preservation of steel guitar does not mean hanging it in the closet to collect dust. We must promote steel guitar in every way, shape, and form that we can. Although the steel is a hard instrument to play, learning to play *one* tune well is more satisfying than playing five tunes not so well. "Jawaiian" is not a real word but Hawaiian is here to stay. Yours in steel guitar, Don."

**John Marsden, Sheffield, England**

"The Winter issue of our magazine just arrived today, full of interest as always. You gave some space to reviews of new CDs, which is very much appreciated. Thanks also for printing my note with Lion Kobayashi's mailing address. I hope it helps him sell a few more copies of his fine CD.

The Felix Mendelssohn "Paradise Isle" CD – thanks very much for mentioning it, by the way! – doesn't have to be ordered from the U.K. It can be obtained very easily in the U.S. from World Records, 890 Tamalpais Ave., Novato, CA 94947. Its order number is 32080 and the price is \$16 plus postage for U.S. and Hawai'i. Mike Scott tells me that many record shops across Canada are stocking it.

"I'm currently researching the old U.K. radio schedules to see



*George 'Keoki' Lake conducts a group lesson at a local Senior Recreation Center, teaching both 'ukulele and steel guitar.*

what Hawaiian music was being broadcast years ago. I'm working backwards and just completed the year 1925. It was a very active period here with lots of artists broadcasting who were not represented on record.

"I was fascinated to discover three broadcasts by Joseph Kekuku, two from the BBC London studios and one from Belfast. He is billed, like his contemporary Luvaun, simply by his surname and in the three programs so far identified, he works with Kel and Alvin Keech who played banjulele-banjo. I'll eventually get all of these broadcasts properly listed.

"Several productions have been quite elaborate with numerous performers – "A Night in Hawai'i" and "An Hour in Honolulu" for instance. I've been quite surprised to find so much activity at quite an early date, and it brings one face to face with the first generation steel players. I'm looking forward to working back still further in the following weeks and months."

**George 'Keoki' Lake, Edmonton, AB**

"The enclosed photo shows a portion of my steel guitar and 'ukulele classes. The students are all seniors ranging in age from 55 to 83 years. In total, I teach 19 'ukulele students and 14 steel guitar students each week at a local Senior Recreation Drop-in Center where, as you'll notice, they provided me with an excellent studio facility for teaching.

"I have been teaching seniors for about 10 years at the Center and they are certainly a fun bunch to instruct. Their enthusiasm is prevalent at each session. I am pleased to say that each of them play to the very best of their ability, considering their age friends, Arthur Ritis and Rhoum Atisim, come along to each session also! (ha!)

"I am enclosing a sample of the lesson material I prepare for them on the computer (see Keoki's arrangement on page 10). I have written out in excess of 450 arrangements for these good folks." *Me Kealoha pumehana I ke wekiu.*

*Continued on Page 5*

## COCO WIRE

Member **Carmen Haugen** and husband Keith, Waikīkī entertainers for the past 30 years, celebrated 16 years of singing and dancing at the Royal Hawaiian Hotel on March 20.

On the same subject, "Cordell Country" from Cordell (AKA **Keith Haugen**) and the All Star Country Band has been nominated for Country Music Album of the Year for the Hawai'i Music Awards.

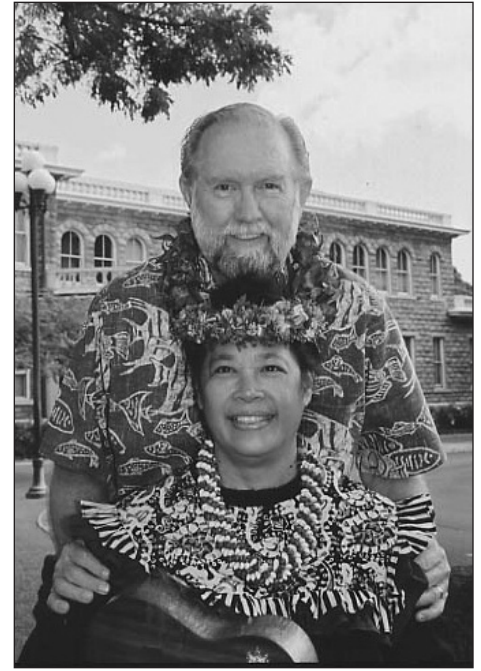
### Contact Us!

Send news or comments to our new address: 45-600 Kamehameha Hwy, Kaneohe, HI 96744; phone: (808) 235-4742; Fax: (808) 235-9591. This is a dedicated Fax line, so it's always "on."

The recording was reviewed in the Spring 2001 *Quarterly* and also features **Greg Sardinha** on steel guitar.

As we mentioned in the last issue, the Halekulani 'House Without a Key' playing schedule has gone through some changes this past winter. Here's the latest: Po'okela with **Greg Sardinha** on Fridays and Saturdays, Pa'ahana on Sundays, **Alan Akaka** and the Islanders on Mondays and Tuesdays, and the Aloha Serenaders on Wednesdays and Thursdays.

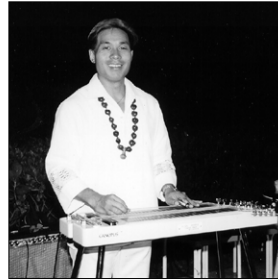
**Aunty Genoa Keawe** is still at the Waikīkī Beach Marriott (the former Hawaiian Regent) on Thursdays but they've moved up to the Ocean Terrace Bar. Alan Akaka on steel, of course. ■



Keith and Carmen Haugen celebrated their 16th year of singing and dancing at the Royal Hawaiian Hotel on March 20.



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*Cathi Laforet Garcia strikes a lovely pose at Dominican College of Music in Fremont, CA.*

*MEMBERS' CORNER Continued from Page 3*

### **Cathi Laforet-Garcia, Newark, CA**

“2002 has already been very lucky; I won the \$2000 jackpot on the Elvis slot machine in Lake Tahoe. After vowing not to fly after September 11, I did an about face and got the year-round airline pass to Hawai‘i so I can be there for every major musical event!

“Just heard from Jimmy Hawton who is trekking off to Mexico to “escape the cold,” he says. And Freddie Baker (Ho‘olaule‘a ’92) is “resting on his laurels” after his Polynesian Room was named one of the Best 50 Bars in America (*Men’s Journal*, January issue). *Hana hou*, Freddie!

“Currently, I’m busy doing “yeoman” duties for our upcoming 9th Annual Northern California ‘Ukulele Festival on April 28. Eddie Bush, ‘ukulele player extraordinaire, tells me he’s working on a new CD—I can’t wait. Eddie performs at the New Otani Kaimana Beach Hotel in Honolulu. I plan to visit Eddie and Donna and do some whale and bird watching.”

### **Al Engler, Antioch, IL**

“I was proud to read in our last newsletter of the work Lorene Ruymar has done to promote Hawaiian Steel Guitar in the schools in Hawai‘i. I sent her my check for the course and included a donation to help in her effort. I was surprised to receive a letter from Lorene that she had sent a course to a school with a note that the gift was partly from me.

“I wrote back to her and said I was surprised that our members have yet to realize what a great program this is. I think it would be the least we could do to show our appreciation for all her work and expense to start a fund through our members’ donations to make this program successful. Thank you very much and I am proud to be a member of this organization.”

### **Aunty Maria, Aptos, CA**

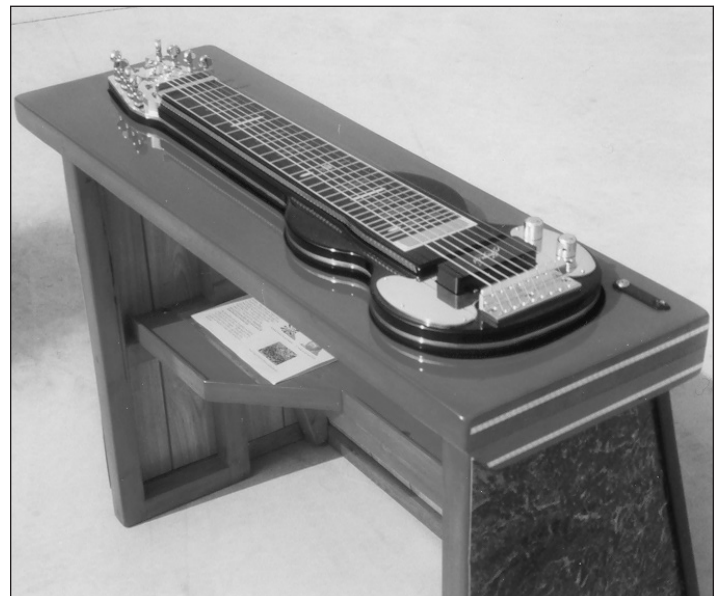
Just got my copy of the Winter 2001-2002 *Quarterly* with some commentary from Jerry Byrd on “Jawaiian” music. He’s vehemently protesting the reggae music that seems to be taking over the island music scene. Jerry wrote, “Go to Jamaica and see how much Hawaiian music they are playing over there – or better yet, how many shows have [Hawaiian musicians] played in Jamaica?” Geev ‘um, Jerry!!!!

### **Walt Jones, Brooksville, FL**

“I made this stand, as I’m not comfortable standing. Thought you might share this idea with other members. Thanks.”

*Continued on Page 6*

*Walt Jones’ innovative steel guitar stand. Flawless!*



## HSGA Scholarships

Many of you know that HSGA has provided scholarship assistance for promising students of the steel guitar. Several of these students are now playing professionally.

We encourage scholarship candidates or their instructors to write the HSGA office to request an application. Both the student and their instructor will be asked to complete background information, and a proposal for course of instruction. The HSGA scholarship committee will review the application, and make it's recommendation to the Board of Directors. The student and instructor will be notified of HSGA's decision on their application shortly thereafter. It is expected that the scholarship

recipients demonstrate their performance skills on videotape at the conclusion of the course.

Applications are available from:  
HSGA  
45-600 Kamehameha Hwy.  
Kaneohe, HI 96744

*MEMBERS Continued from Page 5*

### **Naoto & Michiko Nakamura, Nara City, Japan**

"It was a great surprise! My wife and I are so very happy and honored to have been selected as the recipients of the "Member of the Year" award. Thank you for sending the beautiful plaque (shown right) and the special shirts to us. We are very sorry we could not see our many friends at the



Joliet Convention this year. However, we are happy to know that the members of HSGA enjoyed the convention very much as usual. Bobby played very nicely in Nagoya, too." ■



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## DISC 'N' DATA

### “Hello Heartstring” – The Moonlighters

The Moonlighters release “Hello Heartstring” gives fans of steel guitar an opportunity to hear HSGA member Henry Bogdan finesse his National Resophonic on 17 tracks. The group is comprised of Henry; Bliss Blood on ‘ukulele, saw (!), and vocals; Andrew Hall on acoustic bass; and Carla Murray on guitar and vocals.

The group formed in 1996 and currently performs at various venues in and around New York City. They recently toured Europe.

The Moonlighters sound is part Andy Iona, part 1930s pop. The female vocals in harmony and the interplay between the voices and steel guitar give the CD a vintage flavor. About half of the tracks are Moonlighters’ originals, written by Bliss Blood. Other selections include Andy Iona’s “Indebted to You,” Jack Pitman’s “Beyond the Reef,” and even a medley of King Benny Nawahi’s “Ticklin’ the Strings” with George and Ira Gershwin’s “Fascinatin’ Rhythm” and Casey Bill Weldon’s “You Just As Well Let Her Go.” Eclectic, yea. Shockingly so, nay. Somehow it all works, as the tracks flow seamlessly into the next.

The recording is clean with up-front vocals, without artificial ambience present on too many of today’s recordings. It sounds as if the Moonlighters were playing in a living room.

Henry’s work on the steel makes for some great listening. He is featured on several solos and his playing is tasteful and mellifluous.

If the Moonlighters intended to make a CD that captures the sound of a bygone era, this reviewer has two words – mission accomplished.

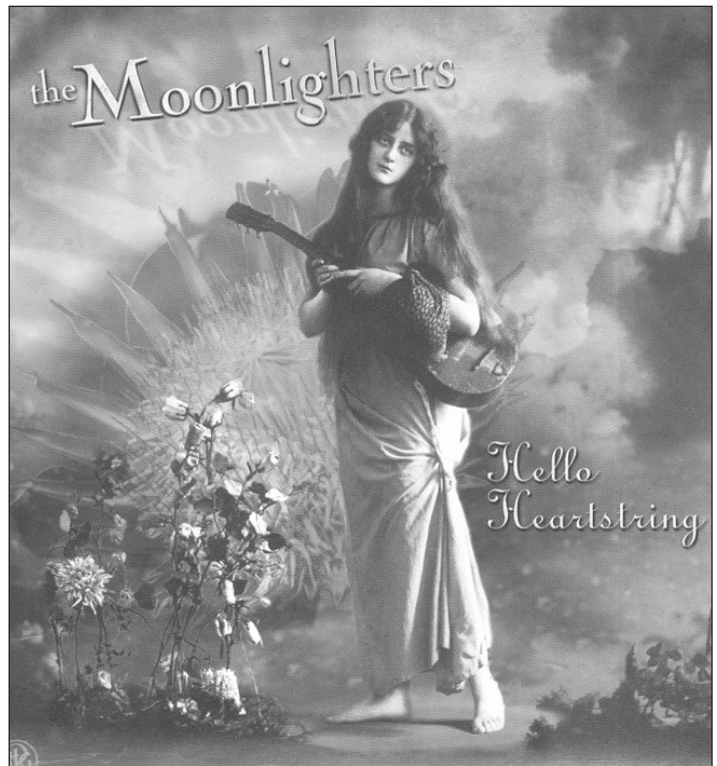
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### Hawaiian Steel Guitar for sale

I would like to sell a 6-string Fender Guitar in excellent condition for \$500. Will ship free. Thank you, Charles D. Smith, 66 Summer Street #13, Peterborough, NH 03458.



To order this recording, send \$15 (U.S. orders) or \$20 (international orders) by money order payable to: Henry Bogdan, 51 MacDougal St., Suite 116, New York, NY 10012; telephone: (212) 274-0752; website: [www.moonlightersnyc.com](http://www.moonlightersnyc.com)

### “Bringing in the Sea” – The Tiny Bubble Band

From Hawaiian Express Productions comes the latest offering from the “Tiny Bubble Band” (ED: Unfortunately, we received the CD was just before going to press and were unable to scan the CD cover for you).

This album presents a wide spectrum of island music from composers such as Charles E. King to George and Ira Gershwin. As the jacket cover states, “A unique blend of tropical and exotic sounds of island world beat.”

Members of the band include J.T. and Makalina Gallagher, Mikkie Soma, Hide Tanaka, David Clive, Hiromi Kasuga, Nassan Browne, and Victoria Ruaporo.

The album features 14 selections of which the title cut is an original. To place an order, write: Makalina’s Tiny Bubble Band, 590 16th Street, Brooklyn, NY 11218. You can call them at (718) 768-6182 and their website is at [www.tinybubbleband.com](http://www.tinybubbleband.com). ■

Getting to Know You...

## HSGA Member, Dr. Edward M. Mayer

[ED: Sorry we weren't able to get a photo by press time. We'll try to include it in the Summer issue.]

Aloha. I was born in Indonesia (the former Dutch East Indies) and grew up listening to my late parents' (German father, Dutch/Indonesian mother) collection of Hawaiian records. My all time favorites are Sol Ho'opi'i and Andy Iona. We moved back to the Netherlands where I started to play steel guitar at the age of 15 and played in many Dutch-Indonesian Hawaiian groups.

I never had a lesson and still wish that I could read music. My main "gig" was flying jet fighters for the Royal Dutch Air Force and later for the US Air Force via "foreign" pilot training at Randolph AFB in San Antonio, Texas. I never abandoned playing steel guitar. I was based at Hamilton AFB in the San Francisco Bay area and played for many years with the Pokipala Polynesians and also as the bass-player for the Cal Tjader Quintette (Latin-Jazz fusion).

Then came my transfer to Hickam AFB, Hawai'i in 1971 where I spent 24 of my happiest years. There wasn't much time for music, but I made friends with the great Jerry Byrd (1972), Myra English, O'Brien Eselu, Auntie Namakilua, and the late greats including Billy Hew Len, "Feet" Rogers, Sonny Chillingworth, Gabby Pahinui, and many others.

After retirement, I had more time for music and work as a Government Consultant. After several moves I

got "involved" again in Las Vegas with Ipolani's halau and finally semi-retired in beautiful Florida.

I teach at the Art Institute and play steel guitar and bass with Tama Leao's Polynesian Revue and the Charley Kealialoha Hawaiian Show as well as one-day cruises to the Bahamas. These are one-man shows with the steel guitar as the only live instrument backed by my own "home-grown" CD, which I also sell during the performances. In other words, "No work, no sales."

The CD contains lots of Indonesian music with its unique "krontjong" beat. I would love to market it commercially but don't even know where to start and perhaps I should be shopping for an agent. Well, that's all for now. Thanks for the great job you all are doing.

Aloha nui loa,  
Dr. Edw. M. Mayer

*For more information on the CD, you can write Dr. Mayer at: 13701 NW 22nd St., Sunrise, FL 33323. ■*

## HSGA Donations

Thanks again, HSGAers, for your ongoing support above and beyond the call of duty. Your contributions to our scholarship fund are vital in our effort to bring steel guitar to another generation of young performers.

A generous donation of \$200 was made by **Julie and Bob "Pulevai" Waters**. Bob writes, "In honor of Jerry's March 9th birthday, Julie and I would like to make a little donation to his scholarship fund. As you know, he has always been "someone special" to Julie and me.

**Michael Cord** also made a generous contribution of \$100.

The following members donated at least \$10:

Bill Rhyne, Richmond, CA  
Bud and Ann Brown, Scarborough, ON Canada  
Art Hadley, Lawrence, KS  
John and Joanne Plas, Wellington, OH  
Mae and Art Lang, Shelby Twp., MI  
Clifford and Barbara Adams, Huntington Station, NY  
Donald R. Fullmer, Midlothian, VA  
Donald V. Lundstrom, Beach Park, IL  
Bernie Magness, Grass Valley, CA  
Charles Rambo, Arlington, VA  
Richard Schenk, Bulan, KY

*Member Maurie Junod from Oak Forest, Illinois shown here at last year's Joliet Convention.*





# Steel Course Update

By Lorene Ruymar

OK, folks, here's the latest on steel guitar courses distribution to schools in Hawai'i. **Don** and **Eleanor Sweatman** donated \$50 for a course which was sent on February 14 to Moloka'i High and Intermediate School, 2140 Farrington Ave., Kualapu'u, Moloka'i 96742.

**Wally** and **Alma Pfeifer** donated \$50 for a course to go to Kaimuki High School, 2705 Kaimuki Ave., Honolulu. We got a very enthusiastic reply from the music teacher, Daryl Loo.

Club member, **Al Engler**, bought a kit from me and sent \$20 extra which I used as a donation toward a kit (I added \$30 to it). I couldn't send it directly to a school because of the security thing, so I chose one with an email address in the yellow pages and got their permission to send. Al Engler's kit went to the the Big Island's Malamalama Waldorf School at HC3 Box 13068, Kea'au 96749.

Next, I donated a kit to a school 35 miles from here, the Fundamental Middle School of Langley, BC. They have a terrific 'ukulele group that goes to Hawai'i every year to compete and they take top prizes. They have a surprising amount of Hawaiian content in their music and were delighted to get the course. Whether or not they turn up at the next contest with a novelty twist involving acoustic steels, is what I'll be watching for.

**Roy Heap**, editor of the British Steelies newsletter, gave the course a good write-up in the spring edition. And I get phone calls from Larry, the editor of the Australian newsletter, who promotes the course and the book. They just had a big steel guitar event over there in which a number of top name steel players from the U.S. performed plus the great **Sarah Jory** from the United Kingdom plus **Princess Owana Salazar**.

Here's a little excerpt from Daryl Loo's letter, which will give you an idea of the impact we hope the course will have: "The addition of a steel guitar would make our music even more nostalgic as we bring back the

*Continued on Back Cover*



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# Sweet Lei Lehua

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(E B G# E B E)

Tablature by George 'Keoki' Lake

slowly

(no pick)

(octaves: strings 1 & 4)

(no pick)

22/10/00

This is a very old Hawaiian love song composed by King Kalākaua.

## Election Results

A big *Mahalo Nui Loa* to HSGA members and nominees who participated in our election for positions on the HSGA Board this past quarter.

We are pleased to welcome the following members to our Board for the 2002-04 term, which starts on July 1, 2002:

**Isaac Akuna**  
**Betty Bahret**  
**Duke Ching**  
**Joanne Hanawahine**  
**Tom Ikehata Toma**  
**Gerald Ross**  
**Wayne Shishido**  
**Kamaka Tom**  
**Julie Waters**

Joanne, Tom, Gerald, and Kamaka are “first-timers.” Welcome aboard!

Thanks again to all for making your voice heard. Your contributions, feedback, AND vote are the life’s blood of our association.



*(Clockwise from upper right) Guest Steel Artist Bobby Ingano at Joliet last year (no way to “pan” this guy); Board members Duke Ching (center) and Julie Waters on ‘ukulele; another pair of Board members, Isaac “Doc” Akuna and Wayne Shishido, at last year’s Ho‘olaule‘a at the Ala Wai Golf Course Clubhouse; and finally, Board member Betty Bahret with husband Bo’.*



# Joliet Hawaiian Language Sessions

By Lorne Cherneski

Aloha. My wife Ruth and I attended and participated in the 2001 Joliet Convention at which Bobby Ingano did an outstanding job as featured steel guitarist. We greatly enjoyed renewing acquaintances

with people we had met at previous events.

We were pleased to attend the evening Hawaiian language sessions ably presented by Julie Waters and her husband Bob. These sessions gave us an opportunity to learn the correct pronunciation of

Hawaiian words, emphasizing the correct vowel sounds and stress on the proper syllables. We were given practical experience applying what we learned by singing the projected words to "Hawai'i Aloha." Also, some time was devoted to a basic vocabulary of Hawaiian words as well as the relationship between Hawaiian, Samoan, Tahitian and other Polynesian languages.

We trust that further Hawaiian language sessions may be considered since language is an important feature of a culture. Understanding the language will help us appreciate Hawaiian music even more. ■

*Some nice photos from Lorne: (Left) Lorne and Ruth Cherneski accompanied by Lorene and Art Ruymar and Bernie Endaya. (Bottom left) Duke Ching and group including Greg and Maebelle Librando.*



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More photos from Lorne: (Left) Expert Hawaiian language instructor Julie Waters with Ruth Cherneski. (Above) Dinner at David's Pasta in Joliet—(left to right) Donna Weber, Lorne Cherneski, Vera and Mike Scott, Art and Lorene Ruymar, and Ruth Cherneski.

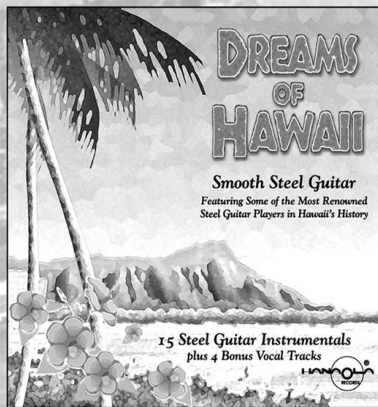
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## SOME THOUGHTS FROM JB

### Long Scale? – Short Scale?

How many times have I been asked: “Is your guitar a long or short scale???” To borrow Gabby Pahinui’s reply when someone asked him, “Gabby, how many Hawaiian songs you know?” and he replied, “Chee! More ‘n ‘tousand!!!”

Facts are, I never know the difference until years later when I was told that a long scale neck would sustain the sound longer than the short scale. That led me to ask, “How long does it need to sustain?”

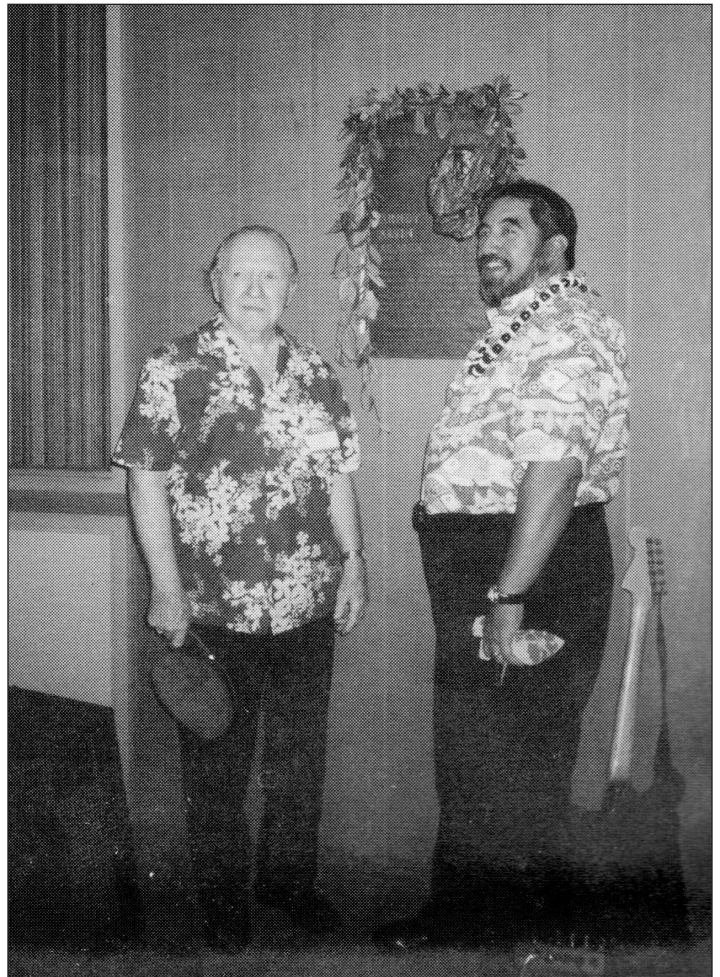
That may have been true back in those early years when the amplifiers were not much more than cracker-boxes: three or four tubes, an off-on switch, and a volume control. But by 1936-1937 they had been greatly improved, making the “sustain” claim no longer relevant. So my little old 6-string bakelite (short-scale) and “Volu-tone” amplifier did very well, thank you, and I continued to use it on hundreds of recordings, and after having dragged it all over the country doing shows, that pair never lost the sound that became famous.

With today’s amplifiers with about two dozen knobs on them (and 75 pounds of weight!) coupled with the highly advanced pickups on the instruments it is possible to get almost any tone you could want – and “sustain.”

But...who needs it?? Those “poetic pauses” disappeared from today’s music when rock ‘n’ roll appeared. The players keep on “whangin” and the singers (?) keep on “wailin.” They refuse to put a period (.) at the end of a phrase and instead, run all up and down the scale – on the last syllable. I call it “vocal calisthenics!” Example: listen to what they are doing to the National Anthem of *all* things!

#### Dues & Membership List Reminder

Remember, HSGA’s current membership year ends on June 30, 2002. Use the form on page 19 to renew and please let us know of changes in your mailing address or email address. Don’t forget to fill out, sign, and send in the **Membership List Release** on page 19 along with your membership renewal. We need the release in order to include your name on membership lists that are circulated to members on request. *Mahalo nui!*



*Jerry Byrd and Aaron Mahi (right) in a special ceremony held at the Honolulu Musicians Union as Barney Isaac’s Steel Guitar Hall of Fame plaque “moves in” to its new home. Yes, Jerry, hat’s off to Barney!*

So, if you continue to keep playing meaningless notes at the end of a phrase you don’t *need* sustain. What’s sustain?? Some even add more notes to the end of an octave gliss – just can’t quit! If you haven’t “sold” your listener on your “artistry” by then, it is much too late to be adding extra, meaningless notes... So let’s get down to the “nitty-gritty” on this...

Sustain must come from the bar “hand” and if you are regularly lifting it on the off the strings, no way can you have sustain! So, keep it down *on the strings!*

“Aha,” you say, “then that means that I’ve got to try to do those darned “slants” *RIGHT!!!*

*Send news or comments to our new address: 45-600 Kamehameha Hwy, Kaneohe, HI 96744; You can phone us at (808) 235-4742. Remember, we now have a new Fax number: (808) 235-9591. This is a dedicated Fax line, so it’s always “on.”*

Here are some little exercises that will illustrate what I mean. To achieve sustain you cannot be jumping in and out from one string (or strings) to another! You stay on the *same* strings and tie them all together with a continual flowing sound. Here is a simple 2-measure passage using only the 1st and 2nd strings tuned to E and C#:

**1**

E 3 5 7 8 10 8 7 5 3  
C# 3 4 6 8 10 8 6 4 3  
A

C G7 C

Without the slants you would have to mute 4 times. Which will break the sustain and the “flow” of sound four times. Here is what you would have to play: the caret symbol (∨) designates where you mute (or block).

**2**

E 3 8 10 8 10 8 10 8 3  
C# 3 8 10 8 10 8 10 8 3  
A

C G7 C

Easy enough—but let’s make them all 8th notes and increase the tempo slightly:

**3**

E 3 5 7 8 10 8 7 5 3  
C# 3 4 6 8 10 8 6 4 3  
A

C G7 C

Now, do it a few more times and gradually increase the tempo. To test the sustain, pick only those positions that are in **bold**:

**4**

E **3** 5 7 8 10 8 7 5 3  
C# **3** 4 6 8 10 8 6 4 3  
A

C G7 C

To execute these, your thumb must *really* stay on the last inch of the bar and apply a quick “push” when starting each slant and then immediately bring it back to straight by lowering your upper hand.

Now, play the same line but pick *only* the first position and then move the bar through the complete passage to the end and do it until you achieve sustain all the way through.

**5**

E **3** 5 7 8 10 8 7 5 3  
C# **3** 4 6 8 10 8 6 4 3  
A

C G7 C

And that’s how you get “sustain-proof.” Try playing Example 2 in a fast tempo...

Sustainingly yours,  
JB

On the Lighter Side...

## Ono Hawaiian Food

**Warning: Eating ANYTHING in Hawai'i is Dangerous!**

When is the government going to learn that Hawai'i residents are thrill-seekers when it comes to food? We like our eggs runny, our hot food cold, our cold food warm, our musubi 3 days old at room temperature, and our takeout Zippy's chili to sit in the back of the refrigerator until it's got a little head of green, fuzzy hair.

That macaroni salad isn't ready for consumption until it's sat in the hot sun on a picnic table for a couple of hours. Double- and triple-dip huli-huli chicken in the same sauce? Chance 'em, brah. Go for it!

Salmonella is just another condiment, like that open bottle of shoyu that hasn't seen the inside of a refrigerator in three years. That shoyu isn't old, it's aged, like fine wine.

Let's not even talk about rice. A rice pot can sit on a counter for days, and the rice will set up its own force field against bacteria. At least it will if it's local rice, rice that can hold together in a solid lump to fight off the enemy spirochetes and invading spores. With Uncle Ben's rice, each grain is separate, independent and vulnerable to viral attack.

We like our fish raw, our hamburger blood rare and our pork cooked in the dirt with hot rocks. Sure, under-

cooked hamburger and runny eggs are dangerous. We don't need the federal government to tell us that. We thrive on extreme cuisine in the islands.

We'll take that week-old rice, top it with that undercooked hamburger and runny egg and smother the whole mess with gravy of unknown origin and call it loco moco. It's not dangerous, it's BREAKFAST. Because we are living la vida loco moco, my friend.

You catch a fish off the reef that might have some toxin that will never leave your body for the rest of your life? Toss that buggah on the hibachi. What's a little nerve or liver damage when it comes to *ono* pupus?

The federal weenies can take their warnings about eating runny eggs and hang 'em up with ducks in Chinatown. A state law requiring Spam musubi to be refrigerated? Are you mad? Spam has an unrefrigerated half-life longer than plutonium. Spam is EMBALMED with salt. If they had buried an open can of Spam with King Tut, it would still be edible today (not to mention, tasty).

Spare us your health warnings. Pass the pickled pigs feet, the balut and fish roe the size of marbles. We celebrate the most dangerous food in the world.

*[ED: This gem was forwarded to us by email. We aren't positive of its origin, so if you've seen it in print, please let us know... mahalo!]* ■



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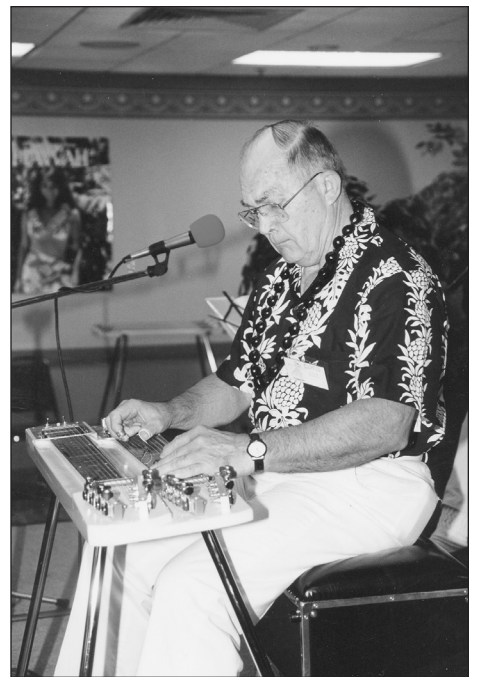
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## 2001 "Vintage" Photos

*(Clockwise from upper left) Bob Alaniz playing some "hi-tech" steel at Honolulu 2001. Joliet 2001: Bernie Endaya, reminding us what a complete musician he is; new board member Gerald Ross "presides" on guitar; Evelyn Brue plays a nice-looking Remington steel with Kay Koster on back-up; John Tipka plays one of his own instruments (hey, how 'bout another tech tip, John?); Frank and Donna Miller again gracing the Joliet stage; Frank Della-Penna from Washington, D.C. "a way up high" on 'ukulele.*



## Closing Notes

I am sorry to report that my husband **Ralph W. Adams Jr.** will not be sending dues for membership to HSGA as he passed away in June 2001 with cancer. He loved Hawaiian Steel Guitar music and playing the steel guitar, which he did for many years around the Seattle area. He was a big fan of Jerry Byrd and in 1984 we got to go on a tour with him in Hawai'i. He was so pleased about that. Thanks, Lorraine Adams

This from Wally Pfeifer: **Alice Eide** passed away on March 11 in Mesa, AZ. Alice and her husband Vern have been HSGA members for many years. Alice was excellent on marimba, vibes and 'ukulele. She also played piano and organ in church. Their favorite music was Hawaiian and religious music. The Eides traveled extensively together and had many stories to tell of their adventures.

**Jim Boen**, manufacturer of Pedalmaster and Boen steel guitars, passed away on March 13. He was an innovative builder and put out a multi-tuning guitar that had a pushbutton to change tunings. Bernie Endaya bought several of Jim's guitars. John Auna was strongly connected to Jim for awhile and helped him promote his instruments at industry-wide promotional events.

## It's Dues Time Again!

*Remember, HSGA's membership year begins on July 1, 2002.*

## New or Changed\* Email Addresses

Bud and Ann Brown (Canada)	Budbrown@axxent.ca
Sharon Denney (US-IN)	golddust8@juno.com
Art Hadley (US-KS)	art@ku.edu*
Richard J. Hanson (US-CO)	kikakila@aol.com
Beat Iseli (Switzerland)	beat.ise@bluewin.ch
Raymond Krieger (US-OH)	raymond@multiverse.com
Bill Leff (US-CA)	slackandsteel@yahoo.com*
Bob Littleton, West Coast Guitars (US-CA)	RWL1213@aol.com
Gloria Murawsky (US-WI)	gmuraw@execpc.com
Asaharu "Tani" Nakamura (US-HI)	ah6dm@hawaii.rr.com
Yoshihisa Okano (Japan)	okano@1961jukuim.keio.ac.jp
Wally and Alma Pfeifer (US-IL)	pfeiferw@attbi.com*
Bill Rhyne (US-CA)	bill@rhyncyder.com*
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Lane and Cheryl Vifinkle (US-CO)	vifinkle@aol.com
William Weichert (US-HI)	wmweichert@yahoo.com
Carol West (US-HI)	serfs@aloha.net
Dale Wicks (US-CA)	dalewicks@sol.com

*Webmaster Note: More and more members now have email, which means there are lots of email updates to be done every month to both our database and website listings. To make sure that our website directory matches our database, we first update the database and then use that information to update the web. This means that it can take a little longer than usual to update our web listing. Thanks for your patience! – John*

*Another nice shot from Lorne: Maebelle and Greg Librando from Pacoima, California pictured here at the Joliet 2001 Convention.*





Some nice shots from last year's Ho'olaule'a: (Above) Doug Smith on dobro, Barb Kuhns on 'ukulele, with talented friend Carl on guitar. (Left) Ayako Matsufuji from Tokyo shines on her Excel.

### Membership List Release Form

I hereby give HSGA permission to include my name and address on Membership Lists that are circulated to the general membership on request.

If you want to be on membership lists, print and sign your name below and send this form in to our office.

NAME (PLEASE PRINT)

SIGNATURE

### Membership Application/Renewal 2002-2003

HSGA • 45-600 Kamehameha Highway • Kaneohe, HI 96744

NEW MEMBER

RENEWAL

NAME (PLEASE PRINT)	ASSOCIATE MEMBER	REFERRED BY: (FOR NEW MEMBERS )	
ADDRESS	CITY	STATE/COUNTRY	ZIP/POSTAL CODE
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MEMBERSHIP FEES	ABOUT MEMBERSHIP FEES
Annual Membership (Jul 1, 2002-Jun 30, 2003) <span style="float: right;">\$26.00</span>	<p>A \$10 <b>Associate Membership</b> allows a regular member to get discounts for a spouse or other family member at certain HSGA functions. (See the page 2 sidebar for more.)          The Newsletter is mailed Surface unless you include postage for First Class or Air Mail.  <b>Please send a check or money order in US Dollars to our Kaneohe address shown above.</b></p>
Associate Membership (\$10)	
First Class Mail – US only (\$2)	
Air Mail – Overseas (\$6)	
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Quarterly Back Issues, if available (\$3 each)	
<b>Total Enclosed</b>	

MEMBER PROFILE (TO BETTER SERVE YOU – PLEASE CHECK ALL THAT APPLY)

<b>I am a:</b>	<b>I play:</b>	<b>I travel to Hawaii:</b>	<b>My age group is:</b>
<input type="checkbox"/> Professional Musician <input type="checkbox"/> Amateur <input type="checkbox"/> Novice <input type="checkbox"/> I don't play but love to listen	<input type="checkbox"/> non-pedal steel <input type="checkbox"/> pedal steel <input type="checkbox"/> I don't play steel	<input type="checkbox"/> Occasionally <input type="checkbox"/> Seldom <input type="checkbox"/> Never been there!	<input type="checkbox"/> Under 20 <input type="checkbox"/> 20-39 <input type="checkbox"/> 40-59 <input type="checkbox"/> 60-over

## *E komo mai!* Welcome, New Members

*Is your address and email correct? Please notify us!*

### **UNITED STATES**

JOE BOUDREAU, 33732 Harvest Way, Wildomar, CA 92595

RICHARD COLLINS, 2117 Capuchin Way, Claremont, CA  
91711-1809

DONNA L SCHMID, 6851 E. Iliff Place, Denver, CO 80224-2513

WILLIAM WEICHERT, 59-495 Alapio Road, Haleiwa, HI 96712

CAROL WEST, P.O. Box 17, Kilauea, HI 96754

DALE WICKS, 32620 Gruwell Street, Wildomar, CA 92595

### **OVERSEAS**

TADASHI ITOH, 68 Suwa-machi, Kawaharada, Sawada City, Nii-  
gata 952-1315 Japan

HIDEKAZU KINUKAWA, 3-10-2603 Kioicho, Chiyodaku, Tokyo,  
Japan

YOSHIHISA OKANO, 3-12-39-302 Onitaka, Ichikawa, Chiba  
292-0015 Japan

## **Please Contact Us!**

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music of the days of the Lurline passenger ships. As a matter of fact, Kaimuki High School does own a steel guitar. It is almost new but never used. There was never the time or motivation to take lessons to learn this instrument. You have afforded us that golden opportunity. I just received your package and have not yet had a chance to view the tapes, but I am anxious to get to them soon."

So far I've only had 3 parcels returned: one from Kamuela marked "wrong address," one school in Kaua'i that was closed, and one refused from Lutheran High School in Honolulu. It's an ongoing challenge finding ways to contact schools for permission to send donations. Regular mail is still suspect, and telephoning seems to depend on whoever happens to answer the phone. Faxing and email has worked best so far. If anyone has a fax or email list of the high schools of Hawai'i, please send to: Lorene Ruymar, 2090 West 44th Ave., Vancouver, BC V6M 2E9; email: ruymar@shaw.ca. *Mahalo!* ■

Spring 2002 Issue

## **HSGA Quarterly**

**The Hawaiian Steel Guitar Association**

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